

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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OCTOBER 1, 1876.

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## BRISTOL MUSICAL FESTIVAL.

COLSTON HALL,

October 17th, 18th, 19th, and 20th, 1876.

In Aid of the Bristol Royal Infirmary and the Bristol General Hospital.

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PROGRAMME.

Tuesday Morning, One o'clock.....	ELIJAH.
Wednesday Morning .....	ISRAEL IN EGYPT.
Thursday Morning .....	FALL OF BABYLON.
Friday Morning .....	MESSIAH.
Tuesday Evening, Eight o'clock.....	VERDI'S REQUIEM AND MISCELLANEOUS SELECTION.
Wednesday Evening .....	MISCELLANEOUS CONCERT.
Thursday .....	HYMN OF PRAISE AND MISCELLANEOUS SELECTION.

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ANGELL TOWN INSTITUTION, BRIXTON.

Conductor, Mr. W. LEMARE.

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MOUNT MORIAH. Oratorio .....	J. F. BRIDGE, Mus. Doc.
THE CORSAIR. New Cantata .....	F. H. COWEN.
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Wesleyan Chapel, Westow Hill, Upper Norwood.

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1876.

### THE BIRMINGHAM AND HEREFORD MUSICAL FESTIVALS.

BY HENRY C. LUNN.

HOWEVER the received canons of art may have been disturbed by the recent Wagner Festival at Bayreuth, which represented the music of the future, the effect was certainly not observable at the still more recent Festival at Birmingham, which represented the music of the past and present; for the programmes there presented were sufficiently attractive to fill the Town Hall at almost every performance, and to enable the Committee to hand over a large sum to that excellent institution, the Birmingham General Hospital. Pecuniary results of course are not paramount in considering the success of such artistic gatherings; but before passing to a review of the purely musical aspect of the Festival, we cannot help turning with the deepest interest to the records of their origin and growth. Mr. John Thackray Bunce's book on the "Birmingham General Hospital and the Musical Festivals" tells us how, like most important events, these meetings had an extremely modest beginning; how in 1768, when it was found impossible for the funds of the hospital to pay the secretary's salary of £10, it was decided to have a musical entertainment in aid of the institution; and that then, as now, the "Messiah" was relied upon as the most powerful incentive to the cause of charity that could be selected, the sacred performances being given in "St. Philip's Church," and the secular at the "theatre in King Street." That the produce of this Festival amounted to £800 speaks well for the taste of Birmingham and the immediate neighbourhood; for in those days travelling was both expensive and laborious; and it can scarcely be imagined, therefore, that, either from musical or charitable motives, many persons could be attracted to these performances from a long distance. We regret that space will not allow us to follow Mr. Bunce in his carefully-compiled account of the gradual advance of the Festivals to their present position; but we cannot help remarking, before ceasing to speak of their history, how much it redounds to the credit of all concerned in their direction that the high character of the music given at the very first performances should have been steadily preserved; and that from 1799, when they became triennial, the zeal evinced in their management, so far from decreasing with the frequency of the meetings and the additional laboriousness of the duties, has been displayed to an extent which can scarcely be credited by those who have not, like ourselves, witnessed the many individual sacrifices both of time and money cheerfully accorded by those who periodically devote themselves to the cause.

In anticipation of the present Festival, the Town Hall had been placed for months in the hands of the painters and decorators. The entrances, passages, and corridors are painted in an appropriately quiet and pleasing style, and the effect on entering the hall itself is really beautiful, the harmony of colour having been studied with an artistic taste reflecting the highest credit upon Messrs. Martin and Chamberlain, who have had the sole management of the designs. We cannot, however, award the same praise for the medallion portraits which are intended

to adorn the room, for assuredly if such men as are there represented could ever have become eminent in anything high or noble, there can be little truth in either phrenology or physiognomy.

Those who announce the fact that the performance of Mendelssohn's "Elijah" on the opening day of the Festival—Tuesday, August 29th—was scarcely up to the standard of excellence which we have been led to expect at Birmingham, should also state that band, chorus, and principal vocalists were rehearsing the day before from early in the morning until between ten and eleven at night. As distinct from all other Festivals, it is the custom here to commission composers to write works especially for the occasion, and to crowd the rehearsal of them all into one day. When we state, therefore, that a full Oratorio, three Cantatas, and a "Scriptural Scene" were novelties, any slight defects were perhaps somewhat excusable, especially as both the choral and instrumental parts of most of the new compositions were marvellously rendered throughout. The soprano solos in "Elijah" were divided between Madame Sherrington and Mdlle. Titiens, the contralto between Madame Trebelli and Madame Patey, and the tenor between Mr. E. Lloyd and Mr. Vernon Rigby. Mr. Santley singing the part of the *Prophet* throughout, and thus preserving that effect of continuity which we miss in other portions of a work expressly intended by the composer to be essentially dramatic. With few exceptions, the choruses were finely given; and although we have spoken of the hard work to which all the artists had been subjected on the previous day, we cannot say that there were any signs of fatigue in the holders of the trombones, who certainly blew their loudest. As usual, the President (on this occasion the Marquis of Hertford) exercised his privilege of demanding encores, graciously selecting for repetition the two Quartetts, with chorus, "Cast thy burden" and "Holy, holy," the airs "O rest in the Lord" and "For the mountains" (the first sung by Madame Patey and the second by Mr. Santley), and the Trio "Lift thine eyes," although the choir had actually commenced the following chorus. Comment upon this time-honoured absurdity is, we fear, useless. The Oratorio (which was preceded by the National Anthem) was conducted by Sir Michael Costa, who was warmly received on his entrance.

The feature of the Evening Concert was Mr. F. H. Cowen's Cantata "The Corsair," the libretto of which, by Mr. R. E. Francillon, follows pretty closely Byron's poem, save that on the return of Conrad to the island he finds Medora dying instead of dead, so that she is enabled to breathe her last to "soft music." The general effect of this Cantata is somewhat disappointing; for, musically considered, it scarcely rises to a high level of artistic excellence, and, viewed as an appeal to popular taste, its success may be gauged by the fact of a somewhat commonplace "Dance of Almas" being the only piece encored. Of the merit contained in the work, however, there can be no question; and had the composer relied less upon the effect of that delusive "local colouring" which is so often resorted to by young artists in the hope of strengthening weak music, his Cantata would not only have sustained but materially increased his former reputation. The work is arranged in six scenes, the first opening with a chorus of pirates, the theme of which, in F minor, is used, according to the Wagnerian method, to represent the piratical element throughout the Cantata. In this scene we may especially praise a ballad for Medora, in G minor, "I know not, I heed not"—delicately instrumented, and with some



charming and sympathetic passages for the oboe—and a highly dramatic duet, in which the separation of Conrad and Medora is happily expressed. The commencement of the next scene (Seyd's Palace), a chorus of female slaves, "Twine we the roses," interspersed with solo passages for Gulnare, although most unquestionably a fanciful and original piece, was passed over without that demand for its repetition which seems accepted as the surest proof of success. We care not much for Seyd's solo, the commonplace character of which is only relieved by an orchestral figure by no means in keeping with the voice part; but the "Dance of Almas," which follows, although somewhat trifling, is so cleverly scored and has such a pleasing subject that, as already mentioned, it obtained the one encore in the work. The entrance of Conrad in disguise, his interview with Seyd, and the impassioned scene for these characters, Gulnare and chorus, includes some well-written music; but the interest is chiefly sustained in the orchestra, the choral portions, especially, being scarcely equal to the exigencies of the occasion. After a very melodious and appropriate Entr'acte, which was deservedly much applauded, the next scene opens in the dungeon of Seyd's Palace, and here, preceded by a brief Recitative, occurs the most beautiful vocal piece in the Cantata—a Slumber Song for Conrad. In this ballad the attractiveness of the theme, the graceful accompaniments—two harps principally sustaining the prominent figure—and the inexpressibly lovely modulation from B flat to G flat major, produced such an effect upon musical listeners that we longed to clear the room of those who had encored the "Dance of Almas," in order to show the composer which is, in truth, the gem of his work. The following duet between Conrad and Gulnare has many passages of passionate expression, but on the whole it is scarcely a favourable example of the composer's dramatic power. The fourth scene—"On the Island. Sunset"—carries on the story in a wearisome manner, Medora's prayer, even, being by no means so devotional in the music as in the words. The long instrumental introduction to Scene 5—"In the Dungeon. A Thunderstorm"—is extremely conventional, and indeed throughout this and the final scene—"On the Island"—the composer seems to have somewhat tired of his task. Amongst the best pieces may be mentioned the air "Fly hence," in which Gulnare urges Conrad to escape, and the final scena for Medora, with the Chorus of Pirates in the distance, which has many dramatic points, and is well written for the voices. The singing of Madame Lemmens-Sherrington as *Medora*, Mdlle. Titiens as *Gulnare*, Mr. E. Lloyd as *Conrad*, and Signor Foli as *Seyd*, was beyond all praise; and the composer, who conducted the Cantata, must indeed have been highly gratified, both by the rendering of his music and the cordial manner in which he was received by the Birmingham audience. Mr. Cowen may have a brilliant future before him if he only take to heart what Mendelssohn said in a letter to his brother Paul, who complained of his want of activity: "The people, indeed, shout and applaud; but that quickly passes away, without leaving a vestige behind." Of the miscellaneous selection which formed the second part of the evening's concert it is sufficient to say that the programme was well calculated to please a mixed audience, and that Mdlle. Albani met with a most enthusiastic reception.

Wednesday morning's performance commenced with Handel's "Occasional Overture," after which Mendelssohn's Psalm, "Hear my Prayer," was given,

the solo finely sung by Mdlle. Albani. Then came a commonplace Offertoire by Wély, played by the local organist, Mr. Stimpson, and Hummel's Motetto, with chorus "Alma Virgo," in which Mdlle. Albani again displayed her exceptional talent as an exponent of sacred music.

Professor Macfarren's Oratorio, "The Resurrection," which followed after a brief pause, excited an attention due alike to the high standing of its composer in this country and the fact of his having already given evidence in "St. John the Baptist" of his power in treating a scriptural subject. That the genius of a composer invariably ripens with the years through which he works would be a comforting creed, but unfortunately it is one which can scarcely be supported by facts; for, looking back upon the history of the art, we shall find that for the few who have diligently toiled towards an ideal standard of perfection, there are many who, despite a commendable perseverance, have written their best works in their youth, and a still larger number who, with undoubtedly high powers, have been tempted to barter an enduring fame for the mere popularity of the hour. But Professor Macfarren's life has been one of continuous progress; and much as we appreciate the varied secular compositions he has given to the world, we cannot but believe that he is destined to found his lasting fame chiefly upon his sacred works, for, like his great predecessor, Handel, his attention has been turned to Oratorios at a point in his career when experience in the treatment of voices and orchestra has placed him in a position to express his highest thoughts with a freedom which cannot be acquired by even the most gifted and ambitious at an early period of their artistic life. When we say, therefore, that, in a strictly musical sense, "The Resurrection" is the best work he has yet written, we are convinced that we are recording the realization of a hope which animated him during its composition; for although "St. John the Baptist" achieved a success so decisive as materially to advance his reputation, we are much mistaken if, in responding to an appeal from Birmingham for a new Oratorio, he did not form a resolution to prove that it is the mission of a real artist to improve upon rather than to equal any of his previous works.

The text of the Oratorio is from the 20th chapter of St. John's Gospel, interspersed with reflective passages from Holy Writ, the Book of Common Prayer, and from "Popular Hymnology," selected by Dr. E. G. Monk. In setting this subject, it is obvious that the composer had no easy task before him; for by adopting the narrative form in a series of recitations for a single vocalist, the opportunity of giving a "telling" song to the same singer must be lost; and in treating the popular hymns no tune already identified with the words existed ready to his hands, so that he had to rely solely upon his own power of expressing well-known verses by music never before allied with them. That he has successfully grappled with these obstacles was fully proved by the result, for the recitatives by which the work is carried on, although in their nature monotonous, were recognized by all earnest thinkers as deeply sympathetic with the text throughout; and so much was the audience impressed by the beauty of the hymns, that one, "O Christian, cease to weep" (words by Godfrey Thring, 1866), was re-demanded, and would, we are certain, have been heard even a third time with infinite pleasure. To give any idea of the grandeur and massiveness of the writing in the most prominent choruses would be an impossibility after a single hearing; and we cannot but regret

that the work was not published, so that we could have followed the performance with the score. We must, however, select for especial commendation, both for its masterly construction and its adaptability to the words, "This is the victory that overcometh the world," the fugue in which is remarkable, not only as an exhibition of contrapuntal power, but for consummate knowledge of vocal and instrumental effect. "He is the resurrection and the life" is also a vigorous yet truly devotional setting of the words, a marked feature in the instrumental introduction being a series of ascending scale passages, which lead with much effect to the commencement of the vocal part. The climax of this chorus is extremely fine. "He that wavereth" and "O Lord my strength" contain some of the most masterly choral writing in the Oratorio, the contrast between the minor and major in the former giving much intensity to the text. The final chorus, based upon the tune of the 100th Psalm, appeals with equal force to the musical and unmusical listener, for the theme, like the chorales treated in his sacred works by Bach, is in the hearts of the multitude, and the manner in which it has been handled by the composer may be studied as a contrapuntal model by all who aspire to the highest school of sacred writing. Amongst the more placid choruses we must mention "Woe unto us," in C minor, and "He pardoneth and absolveth"—commencing in the ecclesiastical tone known as the "Dorian Mode," and afterwards passing into the major—both of which made a deep impression upon the audience. The two soprano songs, "For this our heart" and "Sing, rejoice and give thanks," and those for the contralto, "Let us have grace" and "His right hand," are truly melodious and religious in character, although the words are by no means vocal. The tenor has also two solos, "Now is our salvation" and "The wages of sin," the second of which is our favourite; but there can be no question that all these songs will shortly make their way, even apart from the work in which they occur, as must also a charming trio for soprano, contralto, and tenor, "The peace of God," which, in spite of the length of the morning's performance, was encored. The purely instrumental portion of the work—the Overture—may well come last in our necessarily brief and imperfect analysis, for it is not until the conclusion of the Oratorio that we find how accurately it depicts, not so much the incidents, but the varied feelings, of the text. The introduction of the organ alone was slightly marred by the flatness of the instrument, but in other respects the Prelude was rendered to perfection, and well prepared the listeners for the Oratorio. When we say that the whole of the narrative recitatives were delivered by Mr. Santley, that the soprano music was sung by Madame Lemmens-Sherrington, the contralto by Madame Patey, and the tenor by Mr. E. Lloyd, it is almost unnecessary to add that the solos were given with admirable effect throughout. The choruses, too, considering the brief time allowed for preparation, were remarkably well rendered, and in the difficult and abstruse accompaniments the band was everything that could be desired. As Sir M. Costa invariably resigns the baton when new works are performed, the Oratorio was most skilfully conducted by the composer's brother, Mr. Walter Macfarren, who holds the appointment of Conductor of the Orchestra at the Royal Academy of Music. At the close of the work Professor Macfarren, in obedience to a unanimous call, was led forward into the orchestra by Sir M. Costa, and received the warm congratulations due to one who has so worthily laboured to uphold the dignity of his art.

At the concert in the evening Gade's Sacred Cantata, "Zion," was produced, and achieved a success which must have been highly gratifying to the composer, who not only wrote the work for this occasion, but journeyed to England to conduct it. The Cantata is divided into three parts, the first, after a short choral introduction, treating of the departure of the Israelites from Egypt, the second of their captivity in Babylon, and the third of the return and prophecy of the New Jerusalem. The music of the Cantata shows that, although Gade has scarcely developed that individuality of style which first drew Mendelssohn's attention to his works, his writing is melodious and vigorous, in parts, indeed, displaying both power and originality. The introduction is bold, but somewhat commonplace; the commencing chorus of the first part, however—beginning in E major, with a well-marked subject, and changing with much effect at the words "He clave in twain the sea" into the tonic minor—proves that the composer has well studied his text, and although somewhat encroaching upon the ground previously trodden by Handel, that he is by no means even an unconscious imitator. The resumption of the major key, by a phrase led by the Alto, brings the chorus to a conclusion, the movement dying off with a placid instrumental symphony. No. 2, "The Captivity," after a few bars for the orchestra in D minor, has a short fugal passage commenced by the basses, succeeded by an animated choral point in B flat major, the return to the key being the commencement of some extremely effective writing, the fugue, started by the basses on the dominant harmony, containing much clever counterpoint. "The Return," forming the third part, was originally written for baritone solo with chorus, but, being found too high, was slightly altered for a tenor, and sung on this occasion, with good effect, by Mr. Vernon Rigby. A melodious symphony, in A major, introduces the solo, the accompaniments to which are rich and varied, a beautiful and unexpected change of key from A to F giving intense expression to the phrase, "There shall come a Redeemer," and a highly-effective point being gained by the entry of the treble and alto choir, lightly accompanied, on the half-bar, to the word "Bethlehem." The final Allegro of this movement, although perhaps not the most "popular" number in the Cantata, includes some thoroughly artistic workmanship. It is true that the subjects are not developed at great length, but much attention has been given to the due expression of the words, as an instance of which we may mention the reiteration of the E by the tenors, with a changing harmony, which gives much dramatic force to the words "Never shall thy sun be setting, and never thy moon withdraw herself." From the nature of the subject, the setting of this Cantata is somewhat monotonous, no variety of incident enabling the composer to exhibit more than his power over the resources of choir and orchestra; Gade, however, has not only proved that in this respect he is a consummate master of his art, but that a didactic work need not be sombre and wearisome. "Zion" is, we are convinced, one of the few compositions written "to order" that must live; and the composer, who directed the Cantata, must have been more than satisfied both by the excellent manner in which it was rendered and the hearty applause which accompanied his entrance into, and exit from, the orchestra. The miscellaneous selection which followed Herr Gade's Cantata contained, besides a number of vocal pieces, Mozart's "Jupiter Symphony," Mendelssohn's Overture to the "Midsummer Night's Dream," and

Gounod's clever "Funeral March of a Marionette," which was enthusiastically encored.

The "Messiah," on Thursday morning, attracted, as usual, a large audience, and the Oratorio—excellently rendered throughout—created as deep an impression as ever. The principal singers were Mdles. Titiens and Albani, Mmes. Patey and Trebelli, Mr. Vernon Rigby and Signor Foli. At the evening concert Herr Gade's Cantata, "The Crusaders," was the important item in the programme; and on the composer taking his place at the conductor's desk, he was received with a burst of applause, which showed how thoroughly he had won the good opinion of the Birmingham people by the work especially written for their Festival. But although "Zion" had proved a success, such a *furor* as was created by "The Crusaders" could scarcely have been anticipated even by the composer himself; indeed so completely did the highly dramatic and picturesque music of this Cantata excite the admiration of the audience that we could not but wonder how such a composition, written as much as twelve years ago, should now be heard in England for the first time. The original text of the Cantata is by Carl Andersen; but the English adaptation, by the Rev. J. Troutbeck, M.A., is so excellent that it almost appears as if the music had been written to it. The work is divided into three Parts—1, "In the Desert;" 2, "Armida;" and 3, "Towards Jerusalem." The first Part opens with a Chorus of Pilgrims and Women from the Crusaders' host, admirably descriptive of the weary march through the desert. Then, after a scene between Rinaldo and Peter the Hermit, we have a stirring tenor solo, called the "Crusaders' Song," partially accompanied by the choir, which, although containing three verses, has so bright and tuneful a theme, and was, moreover, so capably sung by Mr. Vernon Rigby, that the applause at the conclusion might have been accepted by a less modest conductor as an encore. The choral prayer, in which a solo for Peter the Hermit is interwoven, concludes the first Part with excellent effect. Into the second Part the composer has thrown his whole strength, and, with the exception of a pardonable reminiscence of Mendelssohn's music to the "Midsummer Night's Dream," especially in the opening chorus, the treatment of the whole of this subject is as original as it is beautiful; indeed, the blandishments of the Sorceress Armida, who, summoning the Spirits of Darkness to her aid, endeavours to arrest the Crusaders on their mission, exercised so fascinating an effect upon the hearers that Rinaldo might well be forgiven for temporarily yielding to their influence and forgetting his sterner duties. From the chain of pieces forming this attractive scene we must particularly mention the Scena for Armida, "They softly sleep," in B minor, which includes an *Allegro Moderato*, "Build me straight a palace here," charmingly instrumented throughout—a Chorus of Sirens, "The wave sweeps my breast" (preceded by a melodious symphony for the strings), through which runs a solo for Rinaldo, expressing his wonder at the scene around him—the following Duet, with Chorus, for Armida and Rinaldo—and the final scene, in which the "Crusaders' Song," heard in the distance, rouses Rinaldo from his luxurious repose, the dramatic effect of the Sirens' strains, interwoven with the martial music of the Crusaders, and broken phrases for Armida and Rinaldo, being heightened by an instrumental colouring evidencing not only that the composer thinks with the mind of a true poet, but that he works with the hand of a trained artist. The third Part carries on the March of the Crusaders

towards the Holy City. The opening Chorus has but small musical interest, the "March of Pilgrims," with the bright solo for Rinaldo, in B major, however, making ample amends for this immediately afterwards. Peter's animated address to the Crusaders, with the expressive *Andante*, "Holy, holy is the ground," interspersed with choral responses, may also be cited as most thoughtful and highly-appropriate music; and the final chorus, "God wills it"—especially from the point where the enharmonic change to E flat major occurs—is appropriately bold and energetic. No praise can be too great for the principal vocalists—Madame Trebelli (*Armida*), Mr. Vernon Rigby (*Rinaldo*), and Signor Foli (*Peter the Hermit*)—who all exerted themselves to the utmost; and equal commendation must be bestowed upon band and choir, every member of which joined with the audience in the applause which overwhelmed Herr Gade at the conclusion of his Cantata. The miscellaneous selection which preceded and followed "The Crusaders" included Rossini's Overture to "William Tell," which was encored and repeated from the "Allegro."

Of the performance of Spohr's "Last Judgment" and Beethoven's "Mass in C," on Friday morning, we have but little to say. Mr. C. Tovey, who sang the bass part in these works, may be commended for the quality of his voice and his feeling for sacred music, but he has yet much to do before he can assume so prominent a position. The other principal vocalists were, in Spohr's Oratorio, Mdle. Titiens and Mr. E. Lloyd; and in Beethoven's "Mass" (called in the programme "Grand Service"), Mdle. Albani, Madame Trebelli, and Mr. Vernon Rigby. Both compositions were done ample justice to, the Quartett, "Blest are the departed," in "The Last Judgment" and the "Benedictus" in the "Mass" being encored; but the added trombone parts in the latter work somewhat astonished those who believed that the composer best understood what instruments he wanted. Between these two works, and concluding the first part of the morning's performance, came the last novelty of the Festival—a "Scriptural Scene," by Richard Wagner, translated into English under the title of "The Holy Supper of the Apostles." This is one of the composer's early works, and might probably now be considered by him as unworthy of the reputation of one who has courted the world's criticism as the great musical reformer of modern times. But those who care not for abstract theories of art, and are content to judge solely by what they hear, could not but admit that, in spite of an undue monotony of colour throughout the work, there is much that is both original and powerful. Written entirely for male voices, the part for the twelve Apostles being divided into three separate choirs, and a large portion of it almost unaccompanied, it is doubtful indeed, after its faulty rendering by so fine a body of choristers as that at Birmingham, whether we may ever hear the composer's intention fully realized. In the first chorus, *Andante Tranquillo*, in F major, we have some remarkably clear and orthodox writing, the bold subject well expressing the words of the text. Especially effective is the phrase for the first basses, joined afterwards by the choir, and leading to a forte passage, ending pianissimo, in the original key. From this point to the conclusion of the movement the three separate choirs already mentioned are employed with great ingenuity, the unison passage, "Draw near, ye that hunger," for the first choir, entering with much effect on a dominant harmony, and combining with the second and third choirs to the end. The following chorus for the twelve Apostles, com-



mencing, in unison, to the words "You do we greet," responded to and occasionally accompanied by the full choir, may be mentioned as one of the best points of the work, the pianissimo close, after a pause, on the dominant of D minor, most pathetically expressing the phrase, "On pain of dying." The next striking effect is where, after a close for the full choir on the chord of D major, an unexpected change to C major occurs, with a choral passage presumed to represent "voices from above." This is succeeded by an instrumental dominant pedal sweeping up in rapid semiquavers, the choir commencing piano, with the words, "What rushing now fills the air?" the powerful orchestration giving much intensity to the vocal phrases. The final chorus is noisy, and certainly was not softened in effect by the manner in which it was rendered. It is difficult indeed to sing; but human throats were never intended to contend against such an incessant uproar as was permitted to reign supreme in the orchestra, and the impression at the conclusion of the work upon those who could not disentangle the several parts by reference to the score, was anything but favourable.

Mendelssohn's "St. Paul" formed a worthy climax to the Festival at the Evening Concert. In this work the soprano solos were given by Mdlle. Titiens and Madame Lemmens-Sherrington, the contralto by Madame Patey, the tenor by Mr. E. Lloyd and Mr. Vernon Rigby, and the bass by Signor Foli, Mr. Campion being associated with these vocalists in some of the concerted music. The performance of the Oratorio was on the whole extremely good; but as Birmingham has always been famed for a reverential feeling towards the works of Mendelssohn, we could not but wonder what had become of the two basses in the duet "We verily have heard;" for although the accompaniment was played straight through, not a sound was audible from the voices. If this were an accident, it was a very inexcusable one; and if it were design, we scarcely think that the effect of the innovation was sufficiently successful to warrant its repetition. At the conclusion of the Oratorio the National Anthem was sung; then Sir Michael Costa was vigorously applauded, and Mr. Stockley (the energetic conductor of the Birmingham Festival Choir) was called forward to receive his well-earned share of the general congratulation.

A very few words are necessary in conclusion, for our impression of the general rendering of the several works has been stated in the course of our remarks; and although we cannot give the same unqualified commendation to every performance that we have been justified in doing on former occasions, the causes which have produced such results are so obvious as to allow of an easy remedy in the future. We admit that the organ was flat; but this fact will not account for all the shortcomings. In the first place, there must be more rehearsals or fewer new works; the choir must, in the next place, consist solely of tried and experienced singers, who have been in the habit of practising together; and, in the third place, the tone of the orchestra must be held in sufficient subjection to allow the voices to be heard. This is plain speaking; but the Birmingham Festival has a world-wide reputation to support, and those who labour so zealously to ensure its pecuniary success should remember that this can only be attained by steadily resolving to uphold its artistic pre-eminence. We have much pleasure in recording that the receipts of the Festival amounted to £15,180.

Could the Dean of Worcester have foreseen how much his protest against the Three Choir Festivals

would strengthen them in the future, we question whether, from motives of policy, he would not have withdrawn his ill-advised opposition to them last year, and trusted by a mere exhibition of apathy to their eventually dying a natural death. The obstinacy, however, with which he turned a deaf ear to the overwhelming force of public opinion has, as we anticipated, so roused the ire of those friendly to the cause that a demonstration in favour of these time-honoured meetings was at once resolved upon, and the result is that for the Hereford Festival this year 118 stewards volunteered their services, the Corporations of Worcester and Gloucester made a sort of triumphal entry into the city on the opening day—the 12th ult.—breakfasted with the Mayor of Hereford at the Green Dragon Hotel, and entered into a compact over their wine to uphold the integrity of the Three Choir Festivals against all the assaults that might be directed against them. Whether the attractions of the *déjeuner* were so forcible that the civic dignitaries could not tear themselves from the Green Dragon at the appointed time for commencing the Oratorio in the Cathedral, we cannot say; but although Mr. Townshend Smith, himself a model of punctuality, waited, baton in hand, for some time, the performance of "Elijah" had progressed considerably before the municipal body entered the building, and of course temporarily eclipsed Mendelssohn's music by a display of glittering gold lace, and of conscious yet subdued official power which tacitly demanded due recognition. In the first part of the Oratorio the principal soprano and contralto solos were sung respectively by Madame Edith Wynne and Miss Enriquez, and in the second part by Mdlle. Titiens and Madame Trebelli, Mr. Cummings taking his own solos and those set down for Mr. Sims Reeves, without any apology for the absence of the latter gentleman being given. Of Mr. Maybrick, to whom was assigned the character of the *Prophet*, we should have liked to say everything that is kind, because he really has a fine voice, and uses it with an earnestness which commands respect. But Elijah is beyond him, because he has not grown to the feeling of the exquisite music he has to sing, and contents himself with what is technically termed "getting up" the part by a careful study of the notes. We do not say that any portion of the work is too high or too low for him, nor do we affirm that he failed in a single passage; but that he did not lay hold of the sympathies of his auditors, and make them follow the career of Elijah through the varied colour of the music, is unquestionable. Many of his quiet solos—as, for instance, the pathetic air, "It is enough"—were delivered with genuine expression, but when passion was demanded the voice was unduly forced, especially in the lower notes, and often, therefore, the conclusion of a piece marred the effect of the preceding portion. Mr. Maybrick is still young enough to remedy his defects. He is gifted with an excellent vocal organ; but that he has yet to study the poetry of his art, and to learn how to create a love for that poetry amongst his listeners, is a conviction forced upon us by attentively following his rendering of Mendelssohn's music, and that we frankly record that conviction is a proof how strong is our belief that he has qualifications which, if properly directed, should place him in the first rank of sacred singers. We are happy to say that there were no encores throughout the Oratorio, and that the choruses, with few exceptions, were well rendered. We may also mention that the Rev. A. Robinson, the Rev. W. D. V. Duncombe, and Mr. J. H. Lambert lent efficient aid in some of the concerted music.

The evening performance in the Cathedral—Handel's "Samson" (with some omissions) and the first part of Haydn's "Creation"—drew a sufficiently numerous audience to encourage us in the belief that these sacred concerts will in time supersede the miscellaneous secular entertainments in the Shire Hall, which, good as they are of their kind, are scarcely worthy of forming a portion of a Festival of this class. The principal vocalists in "Samson" were Madame Edith Wynne, Madame Trebelli, Mr. Cummings (who again replaced Mr. Sims Reeves), and Mr. Maybrick. Everything went well, save that Madame Wynne proved to us that, great as an artist may be, she is not infallible, for she sang with an uncertainty of intonation throughout the work which surprised us, especially in "Let the bright Seraphim," Mr. Harper's trumpet *obbligato*, however, making ample amends for any shortcoming on the part of the vocalist. In Haydn's "Creation" Mdlle. Titiens, Mr. Cummings, and Mr. Lewis Thomas were more than usually successful, Mdlle. Titiens giving so admirable a rendering of "With verdure clad" as to cause a murmur of satisfaction which, in a secular building, would undoubtedly have culminated in an encore. The choruses in both works were sung with much precision, and, except that "Fix'd in his everlasting seat" was taken at too slow a pace, all the *tempi* were thoroughly satisfactory.

We have no hesitation in saying that the performance of Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise," on Wednesday morning, was about the finest ever heard in a Cathedral. Spohr's expressive and melodious music found most able interpreters in Madame Edith Wynne (who had thoroughly recovered her voice), Miss Enriquez, Mr. Cummings, and Mr. Lewis Thomas, and the deep impression it made upon the audience was the best comment upon the conduct of those who would wish that such purely religious works should be heard only amidst secular surroundings. The instrumental movements in the "Hymn of Praise" were played with a delicacy and refinement which cannot be too highly commended. Mdlle. Titiens was in fine voice, and gave all the soprano solos with excellent effect, Mr. Cummings again coming forward to replace Mr. Sims Reeves in the arduous tenor part, and singing with a purity of expression and a truth of intonation which thoroughly dispelled any feeling of disappointment at the absence of the vocalist announced.

The concert in the evening, at the Shire Hall, included the overture, and a selection from, "Oberon," and Beethoven's "Pastoral Symphony," a concession to the taste of classical listeners which was sternly resented by those who came to "hear the singing," a lively conversation being kept up incessantly during the purely instrumental portions. In consequence of the continued absence of Mr. Sims Reeves, extra songs were given by Mdlle. Titiens and Madame Trebelli; but the programme was quite long enough without such additions. A decided effect was created by the Bradford Choral Society in Pinsuti's part-song "In this hour," the precision of intonation and minute observance of the variations of tone delighting every musical ear. An excellent performance of Saint Saëns's "Rondo Capriccioso," for the violin, by M. Sinton, and a somewhat nervous but careful rendering of "The meeting of the waters," by Miss Bertha Griffiths, must also be mentioned amongst the successes of the concert.

On Thursday morning Mr. J. F. Barnett's Oratorio "The Raising of Lazarus" was given, the solos being assigned to Mdlle. Titiens, Madame Trebelli, Mr.

Cummings, and Mr. Lewis Thomas. On the occasion of the production of this work at St. James's Hall, three years ago, we gave our candid opinion of its merits, and a second hearing of it has fully confirmed the impression then recorded. It is undoubtedly the work of a musician, and of one who has thoroughly grounded himself in the solid school of sacred writing; yet with every admiration for the excellent manner in which both choir and orchestra are handled, we cannot but feel that this very scholastic knowledge stands in place of that creative power which alone can invest a work with enduring vitality, and that in certain places, therefore, the desire of making good music has overridden the need of forcibly and sympathetically expressing the words. Considered as abstract fugues, for instance, many portions of the choruses are really entitled to the utmost respect; but we could cite many instances where, instead of the text suggesting the music, fugal passages appear forced in against the spirit of the text. As good specimens of pure and natural writing we may mention the chorus of female voices, "She goeth to the grave," and the placid choral piece, "Thy mercy, O Lord," although many of the more vigorous choruses have a solidity which proves that Mr. Barnett, with a better and more connected *libretto*, and a riper experience (for we hear that this is an early work), is capable of accomplishing even better things than he has yet given us. The best solo is that for the soprano, "They that sow in tears," exquisitely sung by Mdlle. Titiens, and there is also a good contralto air, "Thou art near, O God," which was rendered with much feeling by Madame Trebelli. The choruses went well throughout; and Mr. Barnett, who conducted his Oratorio, must have felt highly gratified at the earnest manner in which every one worked to ensure a success. Gounod's Service in G, "St. Cecilia," which followed, was excellently sung both by the choir and the principal vocalists, Madame Edith Wynne, Mr. Cummings, and Mr. Maybrick. This composition is now too well known to demand more than a passing eulogium upon its many beauties; but we must mention that a short instrumental movement, chiefly remarkable for smooth and musician-like writing, now commences the work. The morning's performance terminated with the "Hallelujah" chorus, from Beethoven's "Mount of Olives."

The second Secular Concert, at the Shire Hall, in the evening, contained, as usual, a number of popular vocal pieces, with the "Jupiter" Symphony of Mozart, and Rossini's Overture to "William Tell," for the benefit of those who, in spite of Wagner, still love to linger over the beauties of "abstract music." The Overture to "William Tell" was finely played, and encored. We do not know whether Mr. Cummings was surprised, but he certainly must have felt gratified, at the hurricane of applause which greeted his appearance on the platform to sing "Tom Bowling," in the programme assigned to Mr. Sims Reeves. So signal a recognition not only of the artistic merits, but of the personal kindness, of a vocalist who, when the directors of the Festival were placed in a dilemma, by his own unaided exertions extricated them from it, may be accepted as a proof that an artist may achieve many triumphs during his career besides those legitimately earned by the exercise of his profession, and it is gratifying to record that his services were substantially recognized by a gift of fifty guineas. The two songs volunteered by Mdlle. Titiens and Madame Trebelli, in place of those set down for Mr. Sims Reeves, were cordially received, Mdlle. Titiens's "Home, sweet home" of course causing much excitement; the Bradford Choral Society achieved

another success in Festa's Madrigal "Down in a flow'ry vale;" Mr. Lewis Thomas sang an expressive song by his son, called "Homelight;" and the concert concluded with the National Anthem.

Every seat in the Cathedral was taken for the "Messiah" on Friday morning, and we believe that the applications for admission were much in excess of the means of accommodation. A final telegram had been received from Mr. Sims Reeves, stating that he was detained at Clifton with a severe cold, and could not, therefore, sing at all; so that Mr. Cummings ended the Festival as he commenced it—by taking the tenor solos in both parts of the Oratorio. The other vocalists were Mlle. Titiens, Madame Edith Wynne, Madame Trebelli, Miss Enriquez, Mr. Cummings, Mr. Maybrick, and Mr. Lewis Thomas. The choruses went steadily throughout, the "Hallelujah" especially being given with excellent effect, and the rendering of the work formed a fitting termination to the generally excellent performances in the Cathedral. The Festival concluded with a Chamber Concert at the Shire Hall, when a well-selected programme of classical music for stringed instruments was provided, including two Quartetts, and the well-known Overture in E flat of Mendelssohn, the executants being: violins—M. Sainton, Mr. Ralph, Mr. Rendle, and Mr. J. H. Reed; violas—Mr. R. Blagrove and Mr. Hann; violoncellos—Mr. Pettit and Mr. Aylward. There was a very full attendance, and the applause throughout proved how highly the works were appreciated, even by an audience unaccustomed, as we should imagine, to listen to works of this character. Vocal pieces were successfully contributed by Madame Edith Wynne and Miss Bertha Griffiths, and Mr. Cummings gave with much expression the charming song "I attempt from love's sickness to fly," from Purcell's opera "The Indian Queen," which was enthusiastically encored. Mr. G. Townshend Smith accompanied.

A record of the Festival would be scarcely complete without mentioning that at the early services in the Cathedral the musical portion was excellently given by the United Choirs of Hereford, Gloucester, and Worcester, and that on the first morning (at which the civic authorities already mentioned were present) an eloquent sermon, in favour of the Festival, was preached by the Bishop of Hereford. We may also say that, according to custom, Mr. C. H. Lloyd, the newly-appointed organist of Gloucester Cathedral, was pianoforte accompanist at all the secular concerts; that Mr. Done presided at the organ in the Cathedral—with the exception of the evening's performance, when it was taken by Mr. Lloyd—and that Mr. G. Townshend Smith conducted the whole of the performances.

The unexampled success of the Three Choir Festival of 1876 must have been highly gratifying to all who believe with us that sacred music of the highest order will always do more to aid the cause of charity than the best sermons that can be written, and that nowhere can the works of the greatest masters be heard with such sublime effect as in a Cathedral. Hereford has this year had a duty to perform, apart from the organization of its musical arrangements; and it has performed it so nobly that we question whether the clerical intolerance recently exhibited at Worcester will be repeated. But whilst bearing testimony to the hearty good-will of all who helped to produce so satisfactory a result at this meeting, we cannot close our notice without a special word of praise to Mr. Townshend Smith; for on him rested not only the heavy responsibility of conducting both the sacred and secular performances, but of

receiving and replying to the entire mass of correspondence on the business of the Festival, his interest in the event urging him to add the duty of "Secretary to the Directors" to that which legitimately devolves upon him by virtue of his office as Organist of the Cathedral. That all this arduous work should be so systematically arranged that no symptom of hurry or confusion is ever apparent, merely proves the possession of business qualities which eminently fit him for the task he undertakes; but when we say that, amidst the most pressing demands upon his time, his courtesy of manner to those around him is as uniformly exhibited as if he were perfectly at leisure, there can be no wonder that Mr. Townshend Smith and the Hereford Festival should be so constantly coupled together that the two are rarely thought of apart. We are glad to say that the financial results are exceedingly satisfactory, the collections at the doors of the Cathedral amounting to £1,124 8s. 5d.

WE are unfortunately compelled, by a press of matter, to hold over the continuation of Mr. Bennett's article on the Wagner performance at Bayreuth until our next number.

THOSE who were present at the Birmingham Festival and witnessed the ovation received by Professor Macfarren, who was led forward by Sir Michael Costa, after the performance of "The Resurrection," will be surprised to read the following in a musical contemporary: "Mr. Walter Macfarren conducted his brother's work, the Professor being prevented from attending the Festival by indisposition."

THE disastrous effects produced by the low pitch of the organ at the Birmingham and Hereford Festivals having been freely attributed to the "whim" of Mr. Sims Reeves, it can scarcely be wondered at that he should have written a remonstrance on the subject to those who have attacked him. That he should lay the whole blame upon Sir Michael Costa is perhaps scarcely fairer than that the fault should be said to rest entirely with himself. The fact is that instead of accepting the altered pitch as originally proposed by Mr. Reeves, Sir Michael Costa waited until it was forced upon him by vocalists with whom he came more immediately in contact. Then arose the difficulty of refusing to a tenor at Birmingham what he had granted to a soprano at Drury Lane, and therefore the organ was lowered and raised at various Birmingham Festivals until the question of "pitch" became a perfect bugbear both to singers and instrumentalists. At Hereford the organ was found so low during the rehearsal that it was slightly raised before the Festival commenced; and the pitch during the performances, therefore, was at least endurable. It is true that our Government has matters upon its hands presumed to be of more importance than that of deciding how many vibrations shall represent the note C; but we are convinced that until there is some official enactment upon the subject, confusion will continue to reign supreme.

#### S. PAUL'S CATHEDRAL.

MANY of our readers are probably aware that for some time a movement has been on foot for presenting the noble Cathedral of our metropolis with a set of bells suitable to its position in, and connection with, the great city. The late Lord Mayor, warmly supported by several Aldermen and influential citizens, gave the project its first start at a



meeting held last year in the Mansion House. The fruits of their interest begin now to show themselves; for several of the great City companies have made liberal donations to provide special bells of the peal. Finally, the Corporation itself has made the most handsome donation of £530 for the tenor bell. When the petition was presented by Messrs. Bedford and Shaw, of the Common Council, to whose interest and kindness the successful result is mainly due, it was supported by a deputation from the Cathedral consisting of the Rev. Canon Lightfoot, D.D., Rev. Sub-Dean Webber, Dr. Stainer, and C. Shone, Esq., honorary secretary of the Committee. Some rather irrelevant questions were put to the Rev. Canon as to the fund for the Restoration, the alterations of the west front, &c., &c., the answers to which, considering that the Lord Mayor is *ex officio* one of the Trustees of the Cathedral, could have been easily obtained elsewhere. But the warm and somewhat amusing discussion of the petition was followed by an almost unanimous vote of the sum asked.

The following shows how liberally the appeal to the Companies has been responded to:—

The Drapers' Company has presented bells 1 & 2.	
" Salters' "	bell 7.
" Merchant Taylors' "	" 8.
" Fishmongers' "	" 9.
" Clothworkers' "	" 10.
" Grocers' "	" 11.
and lastly the Corporation "	" 12 (Tenor).

In each case the arms of the donors will be made to stand out in bold relief from the side of the bell. It will be seen that only bells 3, 4, 5, 6 remain ungiven, but as several Companies have not yet been formally asked to contribute, it is more than likely that the whole of the peal will be a genuine offering from the City itself. Although nothing has been finally settled as to the founding of the bells, it may be said that the peal of 12 will weigh not less than 11 tons, the tenor bell being of about 2½ tons weight. The handsome donation of £100 by the Dean, £50 by Canon Lightfoot, and several smaller sums by those interested in the Cathedral will be required towards the machinery for working the Belgian Carillon (to be in future called the Celestine) so generously given, at a cost of £1000, by Mr. Hora, of the City and of Victoria-street. These bells will be cast in Belgium, to the number probably of 40.

Those who reside in the neighbourhood need not be afraid of any annoyance from the sweet discourse of these bells; on the contrary, when at some future day Royalty again favours the City with a visit, instead of *tolling its one bell* to show its joy, a merry peal will brighten the hour. Not much less pleasure will it give the S. Paul's ringers to muster at their bells when the Lord Mayor and Common Council appear, to take their accustomed seats in the stalls of the Cathedral. As further funds are still required, it is not likely that the whole of this important undertaking will be completed in less than twelve months' time, even if founders' estimates are at once obtained and the orders given without delay. It should be added that the liberal money gifts of the Companies and Corporation include the probable cost of raising and hanging the bells.

#### MR. CARL ROSA'S ENGLISH OPERA COMPANY.

FOLLOWING up the success he obtained at the Princess's Theatre last year, Mr. Carl Rosa has during the past month commenced a second, and somewhat longer, series of performances, having on the present occasion chosen the Lyceum Theatre in preference to the house in Oxford-street. We think he has been well advised in making the alteration, as the situation of the Lyceum is so central, while the building itself is admirably adapted for such performances as those of Mr. Rosa's company.

The season commenced on the 11th ult., with a most charming performance of Cherubini's "Water Carrier" ("Les Deux Journées"). This dramatic masterpiece was produced for the first time in English during the last week of Mr. Rosa's previous season at the Princess's; and the conductor could not have chosen a fitter work to inaugurate his second series of performances. The cast of the work was nearly the same as last year. Mr. Santley again

appeared as the noble-hearted water-carrier, Micheli; Mr. Henry Nordblom was Count Armand, and Mdle. Torriani Constance, as before; and Antonio and Daniel were represented by Mr. Charles Lyall and Mr. Aynsley Cook. The part of Marcellina was in the hands of Miss Julia Gaylord, who sang and acted extremely well throughout; other smaller parts being filled by Miss L. Graham and Messrs. Celli, Ludwig, Arthur Howell, Muller, and Cushing. The rendering of the opera was excellent; and, as it has since been several times repeated, the work may be said to have established itself as a stock-piece on the repertoire. It is curious to think that when the very same work was produced a few years since at Drury Lane it proved an utter failure—the house being half empty. Its present success would certainly seem to show that our average public has a better musical taste than the "upper ten thousand" who patronize the Italian operas.

Benedict's "Lily of Killarney," the second opera produced, was quite as well given, and quite as successful as the work of Cherubini. The composer had made considerable alterations in the score for this performance; indeed it may be said that the third act was to a great extent rewritten. The chief additions consisted of a new scena for Danny Mann, a capital Irish jig, and a new finale for the third act, founded upon the favourite song "Eily Mavourneen." There can be no doubt that the alterations are an improvement to the work. The principal parts were excellently given by Miss Julia Gaylord (Eily), Mr. Charles Lyall (Myles na Coppaleen), and Mr. Santley (Danny Mann), while among the subordinate characters the Sheelah of Mrs. Aynsley Cook, the Corrigan of Mr. Ludwig, and the Father Tom of Mr. Aynsley Cook deserve special commendation.

Mdile. Ida Corani, a lady already favourably known in our concert-rooms, made her *début* in "La Sonnambula," with considerable success. In the same work Mr. J. W. Turner, a gentleman with a remarkably fine tenor voice, appeared as Elvino; another specially good feature of the performance being the Lisa of Miss L. Graham, who sang and acted excellently.

Adolphe Adam's sparkling opera "Giralda" was produced for the first time in England on the 21st ult. The work, which is considered one of its composer's best, is an excellent specimen of the light French comic opera. The libretto by Eugène Scribe is full of amusing situations, and the music is melodious, piquant, and most charmingly scored for the orchestra. The performance was an exceedingly good one. The part of Giralda was allotted to Mdle. Ida Corani; Miss Josephine Yorke was excellent as the Queen of Spain, and Mr. Celli no less so as the King. The Don Manuel of Mr. Nordblom and the Ginès Perès of Mr. Charles Lyall were also thoroughly satisfactory, while Mr. Aynsley Cook as Don Japhet was irresistibly droll.

In the course of the present month Wagner's "Flying Dutchman" is to be given, with Mr. Santley as the hero.

THE Prospectus of the Saturday afternoon concerts at the Crystal Palace, announced to commence on the 30th ult., promises many highly-interesting works during the series of 25 performances, 12 of which are to take place before, and 13 after, Christmas. The following compositions will be given for the first time: Palestrina.—Ave Maria. Purcell.—The Yorkshire Feast-song, for solos, chorus, and orchestra. Bach.—Concerto for orchestra. Haydn.—Two Andantes from his earliest symphonies. Mozart.—Concerto for violin in E flat, Concerto for pianoforte in E flat, recitative and aria for soprano, "Ahi lo provide," being centennial works composed within 1776-77. Beethoven.—Dances for orchestra, composed for the Redouten Saal at Vienna, and a fragment of a violin concerto with orchestra. Schubert.—Fantaisie in C, Op. 15 (adapted for pianoforte and orchestra by Liszt). Sterndale Bennett.—Overture, "Merry Wives of Windsor." Berlioz.—Overture and selection from Benedict and Beatrice. Raff.—Overture on "Ein feste Burg" (Op. 127), and his newest symphony or other orchestral work. Wagner.—"Der Walküren Ritt," from "Der Ring des Nibelungen;" the Centennial Philadelphia March. Rubinstein.—Symphony, Ocean; pianoforte concerto, No. 2, in F, with other compositions in pursuance of

# Ye Maidens, haste.

CHORUS FOR FEMALE VOICES.

Les Huguenots.

G. MEYERBEER.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: J. L. PETERS, 843, Broadway.

*Poco andante.*  
*Arpa*

PIANO.

*f*

*ten.*

*ten.*

*molto dolce e cantabile.*  
*pp*

Ye mai - dens,  
Gio - vin bel -

*Arpa.*

*Bsm.*

haste, . . . at noon re - pos - - - ing, Where grate - ful  
ta . . . su que - sta ri - - - va che ne di -

Ye mai - dens, haste,  
Gio - vin bel - ta,

ye mai - dens, haste,  
gio - vin bel - ta,

shades . . . are round us clos - - - ing, Come, seek we  
 fen . . . de dall' au - ra e sti - - - va l'ar-dor del

where grate - ful shades a-round us close,  
 l'ar-dor del di pos-siam sfi-dar,

rest . . . for ev' - ry heart, . . . Come, seek we  
 di . . . pos-siam sfi-dar . . . l'ar-dor del

Come, seek we rest for ev' - ry heart,  
 gio - vin bel - ta l'ar-dor del di

rest . . . for ev' - ry heart. This spark - ling  
 di . . . pos - siam sfi - dar, mi - ra - te

Come, seek, come, seek we rest.  
 su que - sta ri - - va si.

stream, . . . in beau - ty flow - - - ing, These balm - y  
 co - - - me, son l'on - de chia - - - re, nel lo - ro

This spark - ling stream, in beau - ty flow - ing,  
 pos-siam sfi-dar, pos-siam sfi-dar,



*cres.*

airs . . . so fresh - ly blow - ing. Re-lief and  
*sen* *pos-siam* *tro - va re dol - cez - za all'*

These balm - y airs, so fresh - ly blow - ing,  
*nel lo - ro sen pos-siam tro - va re,*

*cres.*

com - fort, re-lief . . . and com - fort, re-lief . . . and  
*al - ma, dol-cez - za all' al - ma, dol-cez - za, dol -*

*cres.*

soon re - lief and  
*ah tro - var dol -*

*cres.*

*più crescendo.*

com - fort will im - part, . . . re  
*cez - za e ri - stor, dol -*

com - fort will im - part, . . .  
*cez - za e ri - stor, . . .*

*molto crescendo.* *pp*

re - lief and com - fort . . . will . . . im - part, re  
*cez - za, dol - cez - za . . . e . . . ri - stor, nel*

re - lief and com - fort . . . will . . . im - part, re  
*tro - var dol - cez - za . . . e . . . ri - stor, nel*

*p* *p*

[illegible]

his arrangement to appear as pianist and conductor at two concerts. In addition to these novelties, composers of every school will be fully represented, and an engagement has been offered to Herr Brahms on the occasion of his visit to England to receive his degree as Doctor of Music at Cambridge. The orchestra will maintain its usual standard of efficiency; and the performances will be, as before, under the conductorship of Mr. A. Manns, whose zeal in organizing and directing these concerts is now too well known to need eulogium.

WE regret to record the death of M. Félicien David, which occurred at Paris during the past month. He was born at Cadenet, in the Department of Vaucluse, on the 13th April 1810, and although compelled for some time to earn a livelihood as an attorney's clerk, his musical talents soon attracted the notice of Cherubini, and at twenty years of age he entered as a student at the Conservatoire. Having become a disciple of St. Simon, he composed many of the hymns sung by the community at Mémil-montant; and on the dispersion of the fraternity he made a journey to the East, accompanied by some fellow-missionaries, to preach and practise his doctrines far away from his native country. On his return to France he composed his "Oriental Melodies," which met with little success; but his "Ode Symphony," *The Desert*, which was brought out at the Conservatoire, at once made his name. He was also the composer of several Operas, the names of which are even now, however, scarcely remembered. In 1868 he received the biennial prize from the Emperor, and also became an officer of the Legion of Honour.

As Government Inspector of Music in the Training Colleges of Great Britain, Mr. John Hullah has published his Report of the Examinations in 1875, by which we find that a large majority of the students obtained "60 per cent. and over" of the utmost number of marks obtainable, whether for theoretical knowledge or practical skill, some, however, having attained as many as 90, and even 100 per cent. He also speaks most hopefully of the future, and lays particular stress upon the manner in which instrumental music is now cultivated in the Colleges. Many of his suggestions are highly valuable—particularly as to the advisability of devising some method of enabling the male and female pupils to sing together—and we trust that they will receive every attention from the Council to which the Report is addressed.

THE New York papers announce the recent decease of Carl Bergmann at the German Hospital in that city. He was for many years leader of the Philharmonic and Arion Societies, and held a high position as a sound and earnest artist.

THE fifty-fifth monthly concert of the Grosvenor Choral Society was given on the 15th ult., at the Grosvenor Hall, to a very large audience. The choral works consisted of glees, part-songs, &c., by Benedict, Wagner, Mendelssohn, Barnby, Elliot, and Cowen, and Schumann's Cantata, "Gipsy Life." The last piece was so well given that its repetition was demanded. The solo vocalists (all members of the Choir) were Mrs. Alfred Dye, Mrs. Smyth, Miss Helliell, Miss J. Wilkinson, Mr. Henry Baker, Mr. T. Nettleship, and Mr. A. Lawrence Fryer. Mr. J. G. Callcott conducted, and also played two pianoforte solos. Mr. Henry Leslie's dramatic Cantata, "Holyrood," will be performed at the next concert, on Friday, the 20th inst.

THE death is announced of the veteran French organist, M. Michel Engalbert. He was 96 years of age, and played the organ at Notre Dame on the occasion of the coronation of Napoleon I.

WE regret that an undue pressure upon our space prevents the possibility of quoting any portion of the eloquent address given by Professor Macfarren to the pupils of the Royal Academy of Music on their re-assembling after the summer vacation. It is rarely that a speech so elevated in tone, so powerfully inculcating a love of art for its own sake, and yet so deeply sympathetic with student-life, has been delivered at an educational institution; and we need scarcely say that it created a profound impression, not

only upon the youthful portion of the audience, for whom it was specially designed, but upon the many riper artists who were present on the occasion.

ERNST LUBECK, who held a high reputation as a pianist and composer, has recently died in an asylum for the insane, where unfortunately he had been for the last few years confined.

THE Brixton Choral Society announces for performance during the season 1876-7 three Oratorios—"The Light of the World" (Dr. Sullivan), "Mount Moriah" (Dr. Bridge), and "Esther" (Handel), and three Cantatas—"The Corsair" (F. H. Cowen), "The Good Shepherd" (J. F. Barnett), and "The Crusaders" (Niels W. Gade). As usual, the concerts will be under the able direction of Mr. William Lemare, the first taking place on Monday November 6.

A LEGACY of £1,000 has been left to the Royal Society of Musicians by the late Mr. Ed. Schulz, the pianist.

THE musical portion of the proceedings at the Welsh National Eisteddfod, held at Wrexham, appear to have been this year unusually interesting. Both the instrumental and vocal competitions were keenly contested, and in many cases the adjudicators, Sir Julius Benedict, Mr. Brinley Richards, and Mr. John Thomas, were somewhat puzzled in awarding the prizes, an unusually large amount of talent being displayed by the candidates, both male and female.

THE Choral Festival and Concert in aid of the Choir Benevolent Fund at Rochester is now fixed for the 19th inst., and, if it be fair to judge from the long list of patrons and stewards, including Lord Darnley, the Mayor, and all the resident and neighbouring clergy and gentry, promises to be most successful. The organ of the Cathedral, which has been for some time past undergoing extensive alterations and improvements, will be completed in readiness for the occasion, and Dr. Bridge, Dr. Longhurst, and Mr. E. J. Hopkins, besides Mr. J. Hopkins, the organist of the Cathedral, will take part in the service. The Mayor and Corporation will be present officially at the Festival.

THE celebrated contralto singer Mrs. Alfred Shaw, also previously known as Miss Postans, has lately died, at Hadleigh.

ST. PAUL'S CATHEDRAL BELLS.—Since going to press we have been informed that Lady Burdett-Coutts has undertaken to defray the cost of bells 3, 4, 5, and 6, thus completing the peal.

## REVIEWS.

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*Musical Myths and Facts.* By Carl Engel. In two volumes. Vol. I.

IT is by no means an easy task to write a thoroughly readable and interesting book on a musical subject. On the one hand, if the author be an accomplished musician there is the danger that in his anxiety to impart information he may become so technical as to be dry, if not unintelligible, to amateur readers; while, on the other, there are numerous instances of books on music written for the general public which are so superficial and rhapsodical, even where not absolutely inaccurate, as to possess little or no value for an earnest student. Between these two quicksands Mr. Engel has carefully steered. Those readers who are acquainted with his previous writings will need no testimony as to his thoroughness; and the present book is full of interesting and curious information, so pleasantly imparted that it may safely be predicted that few who take it up will leave the reading unfinished. As the second volume is not yet before us, we shall confine the present remarks to the first, supplementing this notice by another upon the completion of the work.

As may be inferred from the title, the book consists of a series of detached essays, and collection of anecdotes



bearing more or less directly upon musical subjects. The first article in the volume is entitled "A Musical Library." It commences with an expression of surprise that a country in which the diffusion of music is so general as in England "does not yet possess a musical library adequate to the wealth and love for music of the nation." Some remarks are made on the musical department of the British Museum Library, which, it may be said, are not half so severe as they might be. Speaking from an experience of more than twenty years, we plainly say that the musical library at the Museum is—we were going to say disgracefully—incomplete. We can at least say that more than half the works—standard works too—that we have wished to consult are not to be found in the catalogue. To give but one example. We know not how it may be now, but a few years ago there was *only one* orchestral score of Mendelssohn's (the Italian symphony) in the whole of the library. We believe that there has been some slight improvement of late years; but even now the library is lamentably deficient in full scores, which are just the class of works most wanted, because owing to their cost many students cannot afford to buy them for themselves. Mr. Engel then goes on to consider what the constitution of a national musical library should be, and concludes with some pertinent remarks as to the daily increasing difficulty of forming one. To this every collector can bear testimony. The standard works of the great masters—we are not speaking now of Beethoven or Mozart, of whom complete editions have been or are being issued—are ever becoming scarcer. For instance, the scores of Gluck, Cherubini, Boieldieu, or Auber are hardly to be had for love or money; and if by chance one finds its way into a music sale it probably fetches a fabulous price. We therefore cordially endorse Mr. Engel's concluding remark, that "if the acquisition of such a national musical library is thought desirable, no time ought to be lost in commencing its formation."

The second essay in the book is entitled "Elsass-Lothringen," and contains an interesting account of the state of music in Alsace and Lorraine. The notice of the Republican Hymn, written in 1792 by Ignaz Pleyel, then Kapellmeister of Strassburg Cathedral, is very curious, but too long for quotation.

After a paper on "Music and Ethnology," containing the questions drawn up by the author, at the request of the British Association, for the guidance of travellers in uncivilized countries, to assist them in collecting information as to national music, we reach one of the most elaborate articles in the book, on "Collections of Musical Instruments." Here the Author is peculiarly at home. Many of our readers will be aware that the large collection of old and curious musical instruments at South Kensington was made by Mr. Engel; and the present paper contains an account, not merely of that collection, but of the principal ones to be found on the Continent. To the musical historian and archaeologist the present will be one of the most valuable articles in the book.

"Musical Myths and Folk-Lore" is a very curious collection of old legends, both European and Asiatic, some of which are especially interesting as illustrating the music of the great composers. Thus the story of "The Bold German Baron" (p. 87) recalls the "demon huntsmen" in the Incantation Scene of the "Freischütz," while the legend of "Al Farabi" (p. 82) has a singular resemblance to the subject of Handel's "Alexander's Feast."

The article on "The Studies of our Great Composers," though containing little that will be new to a well-read musician, brings together a number of interesting details and anecdotes as to the habits of composition of the great masters, and a few examples of curious coincidences in their works. The paper is one which will be read with much pleasure, as also the following on "Superstitions concerning Bells."

Two valuable contributions to musical history follow in the articles on "Curiosities in Musical Literature" and "The English Instrumentalists." The former gives an account of some of the most remarkable books on music which have appeared both in this country and on the Continent, some of which are very scarce. The author also quotes some of the contemporary criticisms of the great

masters who were in advance of their age. The following, which is most certainly a "curiosity," we do not remember to have met with before. It is a notice from a Berlin paper of 1790 of the first performance of "Don Giovanni" in that city.

"It is not by overcharging the orchestra, but by expressing the emotions and passions of the heart, that the composer achieves anything great, and transmits his name to posterity. Grétry, Monsigny, and Philidor are, and ever will be, examples of this truth. Mozart, in his 'Don Giovanni,' aimed at producing something extraordinary. Thus much is certain, and something extraordinary surely he has produced; nothing, however, which could not be imitated or which is great. Not the heart, but whim, eccentricity, and pride are the sources from which 'Don Giovanni' has emanated."

Who in our day would dream of comparing Grétry, Monsigny, and Philidor with Mozart? Yet while we laugh at the blindness of the critic of 1790, we shall do well not to forget that it is only a few years since the majority of musical critics in this country spoke in nearly the same contemptuous manner of Schumann, and that even now there are many who are quite unable to appreciate Brahms and Wagner. Like Mozart, these great composers are in advance of their age.

The article on "The English Instrumentalists," giving an account of the chief musicians who visited Germany from this country in the sixteenth and seventeenth centuries, contains much valuable information, but is chiefly of antiquarian interest. The following paper on "Musical Fairies and their Kinsfolk" gives a number of charming little fairy tales. As a sample of Mr. Engel's style, we quote a short one, which is further interesting from the identity of its chief incident with one in Wagner's "Tannhäuser."

"A clergyman in Sweden riding one evening over a bridge heard most delightful sounds of some stringed instrument. He looked about, and saw on the surface of the water a youth wearing a little red cap, and with golden hair, long and wavy, which streamed over his shoulders. In his hand he held a golden harp. The clergyman knew at once that this must be a Neck (water-spirit); he therefore, in his zeal, called out to him:—

"How canst thou play so cheerfully on thy harp? As likely is this dry staff which I am carrying in my hand to bud and blossom, as that thou shouldst inherit eternal life!"

"The unhappy Neck sorrowfully threw his golden harp into the stream, and sat down on the water, weeping most piteously.

"The clergyman spurred his horse, and continued on his way. But he had not proceeded far, when, to his great surprise, he saw that his old walking-staff began to put forth leaves; and soon there appeared between them flowers more beautiful than he had ever seen. This he understood to be a sign from heaven that he should teach the consoling doctrine of reconciliation in a more liberal spirit than he had hitherto done. So he hastened directly back to the Neck, who was still sitting on the water sorrowfully complaining; and showing him the green staff, he said:—

"Dost thou see now my old staff is budding and blossoming, like a young plant in a garden of roses?—thus also blossoms hope in the hearts of all created beings, for their Redeemer liveth!"

"Consoled, the Neck took up again his golden harp, and heavenly sounds of joy resounded far over the water the whole night long, and many people heard them along the banks of the stream."

It will, perhaps, interest our readers to learn that the name "Neck," which appears in the above story, is said by Mr. Engel to be the origin of the term "Old Nick," which is used with quite another meaning.

The last article in the present volume is on "Sacred Songs of Christian Sects," and contains an enumeration of the principal collections of Chorales, Psalm-Tunes, and other Church music.

We need not, in concluding this notice, add a single word in recommendation of the volume. If the account of

its contents which we have given does not induce readers to get the book for themselves, nothing that we could say would be likely to do so. We shall await with interest the appearance of the second volume.

*Communion Service, in Unison, with Organ Accompaniment*; by Philip Armes, Mus. Doc.

THE fashion of writing, and we presume also of singing, services in unison seems within the last few years to be decidedly on the increase. This may, perhaps, be partly owing to the more general introduction of Gregorian music in a certain section of the Established Church, and probably also in part to the self-evident fact that such services make far less demands upon the choir than those that are written in harmony. There are, however, certain points which are too frequently lost sight of by the composers of unison services. In the first place, music which is to be sung by a large mass of voices in unison (for we are assuming that in these cases the congregation as well as the choir join in the singing) requires great breadth of melody: mere prettiness is out of place: a dignified and stately character should predominate. Besides this, the treatment of the organ *obbligato* demands care on the part of the writer. If nothing is given beyond an accompaniment of simple chords, an effect of monotony will probably result; what is generally known as a "free organ part," with independent melody, is the most suitable, care being of course taken that nothing inconsistent with the sacred character of the music be introduced.

These remarks have been suggested to us by Dr. Armes's service, which we consider one of the best specimens of its class that has come under our notice. The opening "Kyrie" is very ingenious, the same melody being harmonized in three keys—B flat, F, and D minor. The "Credo" is an excellent setting of the words, and by no means difficult to sing, though a little attention to the "accidentals" will be required from the choir. The enharmonic change of notation (from G flat to F sharp) at the words "And was crucified," which is very effective, will also demand a little care from the singers. The "Sursum corda" and "Sanctus" are necessarily so short as to offer but little scope to the composer; but the concluding "Gloria in Excelsis" is another capital number. Here again is another enharmonic change (p. 11), at the words "Thou that takest away the sins of the world," which, however, presents no difficulty in performance. The entire service is one which is likely to be popular, the organ part being of more than average interest, and the harmonies throughout excellent.

*The Office for the Holy Communion*; set to music in the key of E flat. By S. P. Tuckerman.

WE believe we are correct in saying that Dr. Tuckerman is the only American composer whose music has found its way into our cathedrals. Those of his works with which we are acquainted are certainly not undeserving of that honour, being not only very melodious but written in a thoroughly ecclesiastical style. The present is rather an elaborate setting of the Communion Service, occupying in all nineteen pages. There are no pretensions to contrapuntal writing in it; the voices move together throughout; and the work is evidently designed for general utility rather than as a means of showing the learning of the composer. It contains a "Kyrie," sentences before and after the Gospel, the "Credo," "Sursum Corda," Preface and "Sanctus," and "Gloria in Excelsis." A peculiarity of the work is the large predominance of unison passages for voices. As the work is not professedly a unison service, we cannot but think that Dr. Tuckerman has introduced such passages almost too frequently, and thereby diminished their effectiveness. This, however, is altogether a matter of taste, and in no way affects the merit of the work. The gem of the Service we consider to be the "Sanctus," in five-part harmony, but each movement contains much that is interesting. It may be as well to point out that on p. 7, first line, last bar, a ♯ is wanting before the A in the alto.

*There be none of beauty's daughters.* Song. Poetry by Lord Byron.

*Wert thou like me in life's low vale.* Ballad. Poetry from Sir Walter Scott's "Legend of Montrose."

Composed by S. S. Wesley.

IT is good that the public should know some of the secular compositions of the late Dr. Wesley (organist of Gloucester Cathedral), and we are glad, therefore, to find that these two songs, which have been some time out of print, are now re-published and issued by a firm so long associated with the Doctor's sacred works. That they are in every respect worthy of the high reputation of their composer may be confidently assumed; but singers may, perhaps, not expect to find that, as songs for drawing-room performance, they are infinitely more vocal and melodious than most of those modern effusions which are merely "made to sell." No. 1 will require a good accompanist, for the instrument and voice have equally important parts throughout. The harmonies are extremely beautiful; and amongst the many effective points may be mentioned the delicate colouring of the phrase commencing "And the midnight moon is weaving." The second song is in the true ballad form, but lifted above the level of the majority of works of this class by the manner in which it is treated. We commend both these compositions to vocalists who would desire to choose rather what is good than what is new.

WEEKES AND CO.

*On Tuning the Organ*; by A. Hemstock (Organist, Diss).

THIS little pamphlet, of 32 pages, is written by a practical man who understands his subject, and contains much useful information. It must, however, be added that the manner is not equal to the matter, as Mr. Hemstock's style is a close imitation (whether intentionally we cannot say) of that of the celebrated Mrs. Brown. In proof of this assertion it will be sufficient to quote one sentence (p. 26):—

"Every organist ought to be acquainted with the interior of the instrument that he has the care of, as little faults continually occur, and the inconvenience that is caused, such as the whole manual not being able to be used, the remedy in many cases is so simple, provided the organist knows where to alter it, and in that case often prevent the builder coming a great distance for perhaps a few minutes' work when he gets to the instrument, and save great expense very often."

LAMBORN COCK.

*Minuetto Sentimentale*; for the Pianoforte.  
*Cantilena Affettuosa*; Do.

Composed by Franz M. D'Alquen.

THE affected titles of these two pieces will certainly not attract, and may repel, purchasers; for when music will not establish its own character it is not worth hearing. Beethoven went so far as to say that those persons who could not *feel* the time of his compositions should not attempt to play them, but this is perhaps expecting rather too much. The "Minuetto" before us, in F minor, with a "Trio," in the tonic major, is a musician-like piece, and may be commended for containing some quiet and unobtrusive writing, which is refreshing in these days of pretence. The second piece—a *Cantabile* melody, with a flowing semi-quaver accompaniment divided between the two hands—has a second subject in the relative minor which forms an effective contrast. Without displaying any feature of special interest the composition is fully equal to the average "drawing-room music" of the day.

## TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. M. W.—The information can be obtained by application to the Professor of Music at either of the Universities.

In consequence of the great pressure on our columns we are compelled to withhold several communications.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

AUCKLAND, NEW ZEALAND.—A service was held in S. Paul's Church on the evening of Tuesday, July 25, the special feature being the music (all of Dr. Dyke's composition), led by a mixed choir of twenty-eight voices. Mr. Brown conducted, and Mr. J. A. Beale presided at the organ. Instead of the Psalms, three hymns were sung in succession. The anthem was a selection from Dr. Dyke's "These are they." An offertory was made, realizing £13 18s. 4d., which will be sent home to be added to the fund for the maintenance of the composer's widow and children.

BUXTON.—The opening of the new Music Hall, which will now leave the Pavilion free for promenade, was in every respect thoroughly successful, the ceremony being attended by His Grace the Duke of Devonshire and many influential gentlemen connected with, and interested in, the undertaking. At the luncheon the highest compliments were paid to Mr. Julian Adams, who has certainly been mainly instrumental in introducing a taste for good music in Buxton, and to whom indeed the credit of creating the necessity for more extended accommodation for the musical performances is entirely due. The concerts which have already been given in the new room have fairly tested its acoustical properties, the result being eminently satisfactory.

An Amateur Concert was given on the 6th ult., in the new Hall, in aid of the funds for the restoration of Earl Sterndale Church, which was in every way a great success. The orchestral pieces, Mendelssohn's overture to *Athalie* and Haydn's "Surprise" symphony, were effectively rendered by Mr. Julian Adams's band. "Auld Robin Gray" was pathetically sung by Mrs. Robert Wilmot, and Mrs. Arthur Good-eve in "Tell me, my heart" was highly successful. Mr. Adams received an enthusiastic encore for his pianoforte solo, Handel's "Harmonious Blacksmith." Miss Ridgway, the Rev. W. H. Robertson, the Rev. E. G. Grotorex, Mr. Wase, and the Rev. G. Robertson contributed songs, duets, trios, and part-songs.

DUNSTER.—The parish church, after being completely renovated, was re-opened on the 13th ult. The organ, which is placed in the north transept, has been considerably enlarged and improved, by Messrs. Bryceson and Co., of London. Mr. Thomas J. Dudney, formerly of Hatch Beauchamp, has been appointed organist, and he exhibited the grand powers of the instrument by playing a selection of music from the works of Dr. G. A. Macfarren, Sir W. Sterndale Bennett, J. S. Bach, &c. Mr. C. A. W. Troyte, with his noted set of ringers from Huntsham, attended, and several changes of double and triple grandsire were rung on the bells during the day. The peal consists of eight five-toned bells.

GAVINTON, DUNSE.—On Tuesday, the 12th ult., Mr. Matthew Dunn gave a musical demonstration with his elementary Tonic Sol-fa class, in the old schoolroom, which was crowded. The first part of the programme was devoted to sacred, and the second and third to secular, pieces. The entertainment passed off with great success, and reflected much credit upon the conductor.

GLASGOW.—The St. George's Choral Union (instituted in 1873) has in preparation Haydn's *Seasons*, which will be performed during the coming season, the resident orchestra, led by Mr. Carrodus, having been engaged for the occasion. Several works have been given by this Association during the brief period of its existence; and we trust that the increased patronage and support of the Glasgow music lovers will strengthen the directors in their efforts to spread a taste for the highest classical compositions.

ISLE OF WIGHT.—Concert and operatic entertainments were given at Sandown, Newport, and Cowes on the 4th, 5th, and 7th ult., under the direction of Mdm. Liebe Konns. Miss Beatrix Young gave "The three ravens" with much taste and expression, and Mr. Newton Baylis's rendering of Boyce's "Roving life" was very effective. Special praise, however, must be given to Mdm. Konns for the excellent style in which she sang "Light of love" ("C'est l'Espagne"); and Miss Edith Goldbrod, R.A.M., gave two pianoforte solos with skill and taste. In Leacock's comic operetta, *Retained on both sides*, which concluded the entertainment, the acting and singing of Mdm. Liebe Konns and Mr. Newton Baylis were much applauded.

NEWMARKET.—A recital of Organ Music was given by Mr. W. F. W. Jackson, in St. Mary's Church, on the 21st ult. Compositions by Beethoven, Bach, Handel, Mendelssohn, &c., formed the programme.

READING.—Miss Agnes Larkcom gave a Concert in the Town Hall on the 4th ult., when she was assisted by Miss M. Hancock, Miss A. Butterworth, Mr. H. Guy, Mr. H. Brandon, and Signor E. Bonetti in the vocal department, and Mr. J. W. Keppel (flute) and Signor G. Bisaccia (piano). Both vocalists and instrumentalists acquitted themselves very much to the satisfaction of the audience, and encores were numerous. Mr. T. Hill and Mr. F. G. Cole acted as conductors and accompanists.

STAFFORD.—On Thursday, the 7th ult., a meeting of local Choirs, fourteen in number (350 voices), took place in St. Mary's Church, for the afternoon service, when a very successful programme was admirably performed. The services were Tallis's; the Chants to the Psalms, Nares in A, Langdon in F (double), and Crotch in A; Magnificat, Monk in G; Nucce dimittis, Bervon in C. The Anthem was Goss's, "O praise the Lord, laud ye the name of the Lord;" Hymns—Processional, Sullivan's "Onward Christian Soldiers;" before Sermon, "Crown him with many crowns;" Recessional, "Light's abode," from *Hymns Ancient and Modern*. The Choirs were ably prepared and conducted by Mr. Inglis Bervon, Organist of St. Mary's. Mr. H. Deakin presided at the organ.

WORCESTER.—The prospectus of Mr. Spark's Subscription Concerts for the season 1876-7 announces the first performance for the 24th inst., with the following eminent artists: Madame Edith Wynne, Madame Antoinette Sterling, Mr. Edward Lloyd, Mr. Lewis Thomas, Mr. Lindsay Sloper (pianoforte), and Mr. Ould (violinello). Three concerts will be given during the session.

YORK.—The twenty-third annual meeting of the Amateur Musical Society was held in the Spen Lane School-room, on the 4th ult. Mr. Ed. Robinson, in the absence of the president, occupied the chair. Mr. John Thorpe, hon. sec., read the report, which showed that the society was steadily progressing. On the 3rd July, Herr Oberholfer was elected conductor in the place of Mr. Duffill, resigned, since which there had been a considerable increase in the attendance. The finances of the Society were also proved to be in a satisfactory condition. After the election of officers for the ensuing session, and a cordial vote of thanks to the chairman, the meeting terminated.

ORGAN APPOINTMENTS.—Mr. A. A. Stanton, to St. Saviour's, St. George's Square, S.W.—Mr. S. D. Bird, to St. Martin's, Fenny Stratford, Bucks.—Mr. Thomas J. Dudney, Organist and Choirmaster to the Parish Church of St. George, Dunster, Somerset.—Mr. Augustus E. Tozer, F.C.O., Organist and Choirmaster, to St. Mary Magdalen, S. Leonards-on-Sea, and Choirmaster to Holy Trinity, Hastings.

CHOIR APPOINTMENTS.—Mr. E. Henry Taylor (Tenor), to Lincoln's Inn Chapel.—Mr. Alfred James (Bass), to the Choir of Holy Trinity Church, Gray's Inn-road.

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| 1. HE SHALL FEED HIS FLOCK.              | Handel. | 9. WHAT THOUGH I TRACE; and PIOUS ORGIES.                          | Handel. |
| 2. HE WAS DESPISED.                      | do.     | 10. THY REBUKE HATH BROKEN HIS HEART; and BEHOLD AND SEE.          | do.     |
| 3. ANGELS, EVER BRIGHT AND FAIR.         | do.     | 11. HE WAS CUT OFF; and BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL. | do.     |
| 4. HOW BEAUTIFUL ARE THE FEET.           | do.     | 12. I KNOW THAT MY REDEEMER LIVETH.                                | do.     |
| 5. IF GOD BE FOR US.                     | do.     |  |         |
| 6. TYRANNIC LOVE.                        | do.     |  |         |
| 7. LORD, REMEMBER DAVID; and HOLY, HOLY. | Handel. |  |         |
| 8. WISE MEN FLATTERING.                  | Handel. |  |         |

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|---|--|
| 1. Hymn of the Fisherman's Children ...                                       | Adapted to a Melody from Herold's "ZAMPA."   |
| 2. Fays and Elves ( <i>In mia fe</i> ) ...                                    | From Flotow's "MARTA."                       |
| 3. Spring's Bright Glances ( <i>In Elvezia non v'ha</i> ) ...                 | From Bellini's "LA SONNAMBULA."              |
| 4. From Yonder Vale and Hill ( <i>D'immenso giubilo</i> ) ...                 | From Donizetti's "LUCIA DI LAMMERMOOR."      |
| 5. Here we Rest ( <i>Qui la selva</i> ) ...                                   | From Bellini's "LA SONNAMBULA."              |
| 6. Onward to Battle ( <i>Squilli echeggi</i> ) ...                            | From Verdi's "TROVATORE."                    |
| 7. Rataplan ( <i>Rataplan</i> ) ...   | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 8. The Gipsy's Star ( <i>Vedi! le fosche</i> ) ...                            | From Verdi's "IL TROVATORE."                 |
| 9. War Song of the Druids ( <i>Delf' aura tua profetica</i> ) ...             | From Bellini's "NORMA."                      |
| 10. In Mercy, hear us! ( <i>Cielo clemente</i> ) ...                          | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 11. Come to the Fair! ( <i>Accorrete, giovinette</i> ) ...                    | From Flotow's "MARTA."                       |
| 12. Friendship ( <i>Per te d'immenso giubilo</i> ) ...                        | From Donizetti's "LUCIA DI LAMMERMOOR."      |
| 13. Away, the Morning freshly breaking ( <i>The Chorus of Fishermen</i> ) ... | From Auber's "MASANIELLO."                   |
| 14. Pretty Village Maiden ( <i>Peasants' Serenade Chorus</i> ) ...            | From Gounod's "FAUST."                       |
| 15. The soft Winds around us ( <i>The Gipsy Chorus</i> ) ...                  | From Weber's "PRECIOSA."                     |
| 16. See how lightly on the blue sea ( <i>Senti la danza invitaci</i> ) ...    | From Donizetti's "LUCREZIA BORGIA."          |
| 17. See the Moonlight Beam ( <i>Non fav Motto</i> ) ...                       |  |
| 18. On yonder rocks reclining ...   | From Auber's "FRA DIAVOLO."                  |
| 19. Happy and light ...   | From Balfe's "BOHEMIAN GIRL."                |
| 20. Come, come away ( <i>Ah! que de moins</i> ) ...                           | From Donizetti's "LA FAVORITA."              |
| 21. Hymn's torch ( <i>Il destin</i> ) ...                                     | From Meyerbeer's "LES HUGUENOTS."            |
| 22. Come on, Comrade ( <i>The Celebrated Chorus of Old Men</i> ) ...          | From Gounod's "FAUST."                       |
| 23. 'Gainst the Powers of Evil ( <i>The Chorale of the Cross</i> ) ...        |  |
| 24. O Balm night ( <i>Com è gentil</i> ) ...                                  | From Donizetti's "DON PASQUALE."             |
| 25. Haste o'er the hills ( <i>Introductory Chorus</i> ) ...                   | From Rossini's "GUGLIELMO TELL."             |
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| 30. Hark! the distant hills ( <i>Hunting Chorus</i> ) ...                     | From Flotow's "MARTA."                       |
| 31. Hence! away with care ...   | From Meyerbeer's "GLI UGONOTTI."             |
| 32. Hail to the Bride ...   | From Wagner's "LOHENGRIN."                   |
| 33. Hark! music stealing! ( <i>subject from Overture</i> ) ...                | From Rossini's "SEMIRAMIDE."                 |
| 34. A bridal wreath we twined ( <i>Chorus of Bridesmaids</i> ) ...            | From Weber's "DER FREISCHUTZ."               |
| 35. Behold, how brightly breaks the morning! ( <i>The Barcarole</i> ) ...     | From Auber's "MASANIELLO."                   |
| 36. From hill to hill resounding ( <i>subject from Overture</i> ) ...         | From Auber's "FRA DIAVOLO."                  |

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